O'Connell Pg. 10 - 12

THE REVEILLE

DEVOTED TO THE BANJO MANDOLIN & GUITAR

VOL. III. Single Copies 10 Cts. SAN FRANCISCO, CAL., JANUARY-FEBRUARY, 1900. No. 1.

Our Next Attraction!

ALFRED A. FARLAND.
(An Incomparable Banjo Virtuoso.)

Perhaps the most unique and the most unquestionably supreme position among any one class of instrumentalists is occupied by Alfred A. Farland, the banjo virtuoso. Of violin, pianoforte, brass and wood wind players there is no end and no agreement in critical opinion as to who is really greatest in the art of playing his own instrument, for one artist will excel in sheer technique, another in purity and beauty of tone, another in the delicate nuances of expressions, another in personal magnetism. But with Farland there is no question of comparison. In his own sphere he stands alone. He is the first and only musician to transcribe for and play upon the banjo the works of the masters—the violin sonatas of Bach and Beethoven, the violin concerto of Mendelssohn, the nocturnes and waltzes of Chopin, the dances of Brahms, and music of similar stamp. And by so doing he has stretched the limitations of the instrument to a point that is incredible to any one who has not heard him play.

Farland has been offered fabulous inducements to appear in the vaudeville houses of New York and Boston, but he prefers the legitimate concert field, in which there is perhaps less profit, but more sympathy from the audience and more independence for time in the selection of programmes.

Farland will play here in March. All the banjo cranks will be there and many of the other set of music lovers, for Farland's recitals are essentially for the epicurean listener.

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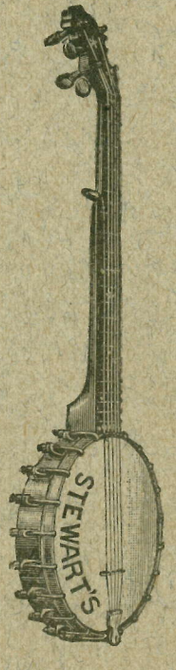

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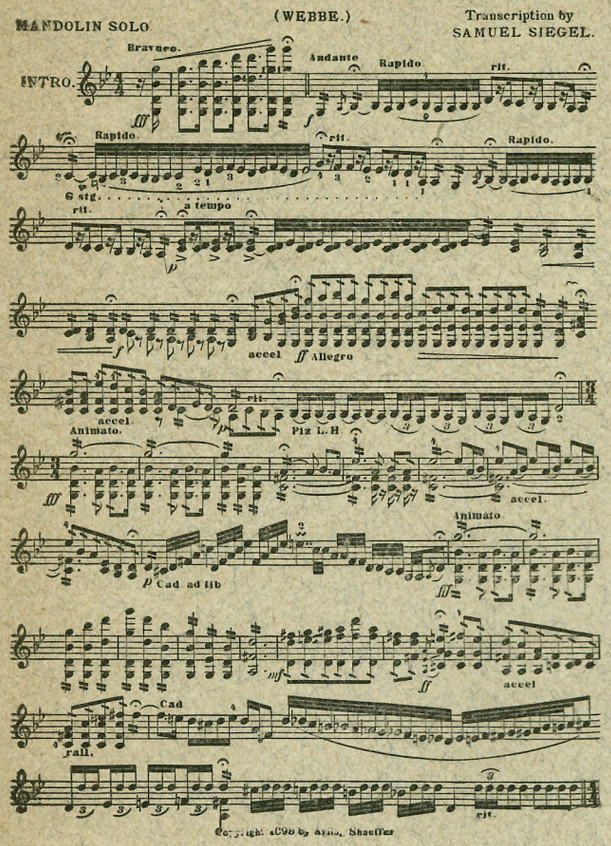

Grandest solos ever written for the mandolin. Nothing like them ever published before. The following is a sample page of this ingenious composer and artist, which is original. The theme follows with most exquisite effects, never before heard on the mandolin, and was played by the composer with great applause at his Palace Theatre, London, engagement. All artists should not fail to have this entire collection of solos in their Repertoire. These solos were born to live forever. They represent for the mandolin what the solos by Pagaunini was to the violin. The list are as follows:

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Valentine Abt, Mandolin Virtuoso.

En Route, April 12, 1898.

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My Dear Sir: During the past seven years of concert performing I have tested all the mandolin picks offered for sale. None gives me such general satisfaction as your "Star" picks. They are precisely the size and shape desired I now use them and recommend them to all players. Samuel Siegel.

To teachers, 6 for 25 cts. or 15 for 50 cts.

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These picks are hand finished and polished. A star marked on every pick. Beware of imitations now being advertised

The Reveille

A Journal published bi-monthly in the interest of the Banjo, Mandolin and Guitar by

PROF. CHAS. F. GRAEBER, Editor & Publisher

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$1.00 per inch, each insertion. Special rates for space over five inches and on long term contracts. Teachers' cards, two lines, $1.00 per year.

We shall be pleased to chronicle matters of interest pertaining to the Banjo, Mandolin and Guitar, and items of musical intelligence will be welcomed from every source, and we will esteem it an especial favor if we receive marked copies of local papers containing reports of concerts, entertainments, etc., where the above instruments are represented.

JANUARY—FEBRUARY, 1900.

Our Abt Concerts.

Possibly Mr. Abt has played before larger audiences than greeted him in Golden Gate Hall, on Nov. 1st and 4th, but we doubt if he ever played before such intelligent ones. And those who heard him play agree in saying he is, without doubt, *the* mandolin's greatest living exponent. After each recital Mr. Abt held an impromtu reception in the ladies' parlor, for the purpose of meeting all the local teachers and mandolin players, which opportunity was grasped by a number of people to tender Mr. Abt their appreciation of his marvelous performance. Of one thing we are going to pass a remark or two, and that is *the scarcity of local teachers*, who, we believe, would be far more benefited by listening to such a remarkable performer as Mr. Abt proved to be, than a scholar, who is only a novice. We really cannot understand how any *teacher could make* himself so conspicuous by his absence on an occasion of such importance. This being Mr. Abt's first visit to California, we are happy to say that all *teachers of any repute* attended, and we can recall two of them, at least, who attended both concerts. *The few* who did not attend gave their reasons in such a manner as to reflect very *seriously* upon their *sanity*. While we don't wish to antagonize any one, we would be justified in giving the names of all who attended, and that is what we propose to do further on. One teacher who *did not hear Abt* said the reason he did not go was because he received no complimentary tickets. Another, because *Prof. Graeber's class played there*. We have been wondering if he thought Professor Graeber ought to go to the expense of getting up such a recital; engaging such an artist as Mr. Abt and then advertise some other teacher and his club, by allowing them to play instead of his own. We have said time and again that this journal is not supported by charitable contributions, and any advertising done through its columns must be paid for. That is the reason *some teachers* would not attend the concerts, simply, because they were under the direction of Professor Graeber, our *estimable editor*. And our editor will not give them about a page *ad. free* in each issue. Although he has had them on his *dead head* list of subscribers, ever since he secured control of this valuable journal. That is about as far as he will extend his *charity* towards them. Well, this is not all we would like to say, but we cannot fill this entire journal with our opinion of local teachers. Suffice it to say that where one teacher does not go to a recital of such importance, two *will*, and from those who did attend we hear nothing but the highest praise. Among the teachers who were there were Sig. Fachutar, who remarked that, "Mr. Abt had a distinct school of his own." Prof. Adelstien said, "the most marvelous player I ever heard." Prof. Francis said, "his playing was a revelation to me," and several other equally complimenting remarks were heard. On all sides it was said that Prof. Graeber deserves great credit for bringing such artists as Mr. Abt and Mr. Farland out here, giving the music loving people of San Francisco a chance to hear them play, and it must be understood that Prof. Graeber risks a lot of money, to say nothing of the valuable time it takes to give such an affair. It is really deplorable the scant support he receives from the local teachers. And local teachers are the ones that receive the benefits. Prof. Graeber is an up-to-date teacher and if anyone has any doubt let thim visit his studio on a Monday night and see congregated there members of the best families of San Francisco. That the Abt mandolin recitals were so successful, from a musical standpoint, is wholly due to the energy of Prof. Graeber and his immense class, and we take this opportunity of thanking them once more for their untiring efforts. As a club, they certainly played as no other club *ever* played out here before, and throughout the recital they were seated tier upon tier, a very pretty and imposing sight to behold, and not once throughout the recital did *one* pupil make a noise. In fact, the whole stage had the appearance of a great painting, for not a move could be seen, for which they deserve great credit. For want of space, I will have to omit the remarks of praise that was showered upon us by teachers and strangers. Mr. Abt himself remarked that, the playing and behavior of that great club was truly remarkable.

Several mandolin clubs from Oakland and Alameda came to hear Mr. Abt play. Mr. Chris. Petterson, of Oakland, made up a party of twenty-six and all attended in a body.

Dont fail to hear A. A. Farland.

The Abt Mandolin Recital, given in Sacramento, under the direction of Prof. Craeber, was quite a successful affair in more respects than one. It gave Prof. Graeber an outing, which he sorely needed, and, at the same time, it gave those who wished to hear Abt an opportunity to do so. Mr. C. G. Stever's Ideal Mandolin Orchestra played several choice and catchy selections and the Ideal Septette, under the direction of Mr. Stever, also acquitted themselves very creditably. Mr. Richard T. Cohn sang a very pretty tenor solo in a remarkably sweet voice, and Mr. Louis W. Weer, sang a baritone solo, "Bohemian Bacchanale," in a voice that surprised those who had not heard him before. Mrs. C. A. Neale, the accompanist of the evening, played with remarkable skill the many difficult selections of Mr. Abt and also accompanied the soloist very admirably.

Kohler & Chase report that the sale of Washburn goods has been so great this season that they were unable to fill all the orders received, which fact may be attributed to the advertising they received from the Abt recitals.

The second waltz by Goddard, arranged by E. J. Appleby and published in this issue of the REVEILLE is worth while trying. Banjo enthusiasts will find this a grand concert solo, and when played with the piano part will be sure to produce an encore. E. J. Appleby is one of our foremost banjoists, and has a number of his own compositions which we will publish in the near future, also some very choice arrangements from some of the best writers of the day. All these selections will be published in sheet form, and may be had at our office. Mr. Appleby (*this hitherto unknown writer*) will surprise a great number of banjoists with his compositions and arrangements, and in securing the privilege of publishing them shows enterprise on the part of the management of the REVEILLE.

Samuel Seigle, the mandolin soloist, who won such fame while in England intends to tour the United States shortly. Now is the time for all enterprising teachers to grasp the opportunity to make an attempt to advertise themselves by having Mr. Seigle come out here under their direction, and at the same time make some money, if successful. We will support any undertaking of this sort for the good of the banjo, mandolin and guitar. For further information address this office, or Arling Shaeffer, 243 Wabash avenue, Chicago, Ill. Mention the REVEILLE.

The mandolin and guitar duet in this issue is by Prof. D. Mansfield, and is a fair sample of his ability as a writer for these instruments. Don't fail to try it. When ordering more copies mention the REVEILLE.

That *A. A. Farland*, the world's greatest banjo soloist will visit the Pacific Coast is now an assured fact, and *teachers* and *others* in interior towns, interested in the banjo and wishing to secure Mr. Farland for a recital or two will have to be quick about it, as his route is nearly completed. Address A. A. Farland, 19 Joones avenue, Rahway, N. J., or this office for dates, and when doing so kindly mention the REVEILLE.

PHILADELPHIA, PA. The 1899 Banjo, Mandolin and Guitar Festivals under the auspices and in connection with *The National Export Exposition* exceeded all expectations. All who took part were satisfied with the results, and great credit is due to Paul Eno, the able conductor, and Mr. Charles Morris, editor of S. S. Stewart's banjo and guitar journal. For the first time in history banjo, mandolin and guitar concerts were classed among the musical features of expositions. Messrs. Morris and Eno certainly worked very hard to accomplish these results and in the face of tremendous opposition from all sources. We regret to say that the most bitter things were said by banjo, mandolin and guitar teachers.

Following is part of an extract taken from Stewart's journal of Oct. 1st, 1899, in which the editor writes:

"Every important movement for betterment meets with opposition, usually from least expected quarters, and of course the Festival managers have not been let alone. Some of the most idiotic rumors have been going the rounds; they are really laughable, and those who invented the rumors have made themselves look mighty small in the estimation of more people than they imagine. These Festivals are not for the glorification of one, two or a few persons; every individual concerned is as good as any other since all meet on a common platform for a common cause, and actual results will prove the truth of this. Our contemporaries, the *Allegro* and the *Cadenza* realize the main object of the Festivals, or they would not have so generously lent their support and advised all encouragement.

"The Exposition is one outcome of the work of the Philadelphia Commercial Museum, and Messrs. Stewart & Bauer have been much impressed with the national importance of that institution, and like other publishers of prominent periodicals, have offered the use of the JOURNAL'S columns to lend whatever aid it is capable of doing. The firm made the same offer with respect to the Festivals, and would have done likewise if Mr. Eno and editor had nothing whatever to do with the Festivals. The Festivals are assured successes, and a great deal of interest is centered in them; but if there should afterwards be any belittling, it can only eminate from those who can see nothing beyond from their own sordid desires.

"The absence of consanguinity between men of the different vocations, and about which many professional musicians lament, cannot be bridged over until the bemoaning visionaries get out of their narrow grooves and stand on the broad plain of sense and practicability. It is the desire of the promoters of these Festivals, and also of all concerned, that results should justify the claims set forth in the circular. No effort has been spared in the attempt to ultimately bring about a placing of banjo, mandolin and guitar music on a plane that will never be questioned by orthodox musical critics. If the critics again resort to former practices, because the Festivals do not come up to their individual notions, we who know and all those directly interested in the cause can estimate verdicts at their true worth.

The 1899 Banjo Mandolin and Guitar Festival at the National Export Exposition of Philadelphia, P. A., were grand successes. An extract taken from S. S. Stewart's journal (the proprietors of which, by the way, were the promotors of such a gigantic undertaking) reads as follows:

FIRST CONCERT.

(Tuesday Evening, October 24.)

At an early hour all the front seats in the Exposition's vast Auditorium were occupied by people who had come to stay, and throughout the evening small evidence was given of the event becoming a promenade concert, in contradistinction to many of the previous band and orchestra concerts. During the opening solo, on the great organ, by Mr. Charles Morris, the public further flocked in, so that quiet and expectancy reigned when the P. R. R. Y. M. C. A. Club took up position on the platform. Mr. Eno's appearance was the signal for an enthusiastic greeting. The Club's performance brought down the house, and put everybody in a first-rate humor. Encores were loudly demanded and given, also for the subsequent splendid performance of the "American Patrol" by the same Club. Mr Fred. C. Meyer's mandolin solos in duo form, most skillfully performed, evoked much admiration from all front benchers. People at the rear, however, were prevented from the same enjoyment by the unfortunate acoustic defects of the immense hall, and these defects somewhat interfered with all solos, except those of Vess L.

Ossman, the tones of whose magnificent banjo were advantageously heard from every point. Miss Alida Varena's two songs were artistically rendered, her fine cultivated soprano voice winning the plaudits of her listeners. The mandolin and mandolo obligato to her first song by Mr. B. F. Knell and Mr. Paul Eno respectively greatly heightened the effect. The renditions by the Mount Vernon Institute Club brought forth further evidence of the desires of the audience to hear all possible of ensemble music. The Club's second appearance was with Mr. Frank Ogden as Xylophone soloist, and to use popular vernacular of the time, the audience was "tickled to death;" no amount of responses to encores seemed to satisfy them. Mr. Vess L. Ossman was the lion of the evening, his masterful playing being a revelation to those present. No sooner did he strike the first note than it was plain to see he had commanded rapt attention; enthusiasm rose, culminating in unbounded applause after each solo, and the many encores. The artistic performances of the Mendelssohn trio, and Mr. B. F. Knell's mandolin solos, were appreciated by the many lovers of classical music that were present. The closing of the concert, *Kela Bela's* "Lustspiel," by the Combined Hamilton & Manheim Banjo, Mandolin and Guitar Clubs, was the chief ensemble number of the programme, most admirably rendered, causing at its close, the audience to break into tumultuous applause, and homeward go with feelings of desire to hear more and more of such un-anticipated fine music.

Among the many press reports which appeared the following day, are the following:

The Philadelphia Inquirer:—"The concert by various banjos, mandolins and guitars in the Auditorium last night was highly successful, both artistically and in point of attendance. The performers were many taken from local musical clubs and Paul Eno conducted the music. Mandolin, banjo and xylophone solos by Fred C. Meyer, Vess L. Ossman and Frank Ogden, respectively, added variety to the programme, and songs were rendered by Miss Alida Varena, and were much enjoyed by the audience."

The North American:—"The seating capacity of the Auditorium was taxed last night by the large number of persons who came to listen to 'The 1899 Banjo, Mandolin and Guitar Festival.' This novel concert proved a marked success, and every one of the numbers was enthusiastically received. Miss Alida Varena appeared in place of Miss Georgia Marie Pinkham, who is ill. Her solo 'For All Eternity,' was remarkably well rendered. Solos were rendered on the banjo and mandolin in excellent style by Vess L. Ossman and Fred. C. Meyer. The ensemble work of the Combined Banjo, Mandolin and Guitar Clubs merits special mention."

SECOND PART.

(Thursday Evening, November 9.)

Successful as was the first concert, it was eclipsed entirely by the second. For several days previous, the daily newspapers had called much attention to the event, speaking of it in such terms as a 'High Carnival of String Music" "Musical Fete," etc, etc. No previous, or subsequent, musical event at the Exposition elicited such liberal notices before occurrence. Appetites have been whetted previously by the first concert, and therefore assurance of a bigger success was taken for granted. Results exceeded expectation, and a confidence established as far as Philadelphia and its neighborhood is concerned, that all clubs and lovers of the Banjo, Mandolin and Guitar will do well to foster and preserve. The cause of these instruments, and their music has had such a send-off as was never before approached, anywhere. Long before the concert began, the Auditorium was packed with a dense crowd of people which a conservative estimate places at eight thousand. Never in history has such a large audience attended a concert of the character as given on this occasion, and it may be many a long day before a similar one happens. After the two well received organ solos by Mr. Charles Morris, the members of the Grand Orchestra took up their positions, filling the stage, and they presented an attractive appearance. Throughout the whole evening the vast audience paid unexampled attention to every item of the programme, and demanded encore after encore. The affair was a decided "hit" and congratulations poured in from all sides. Among the press reports of the following day were:

The Philadelphia Record,—"There was a fairly large crowd at the Export Exposition all of yesterday, but the Banjo, Mandolin and Guitar Concert in the evening attracted a crowd that jammed the great Auditorium and overflowed into all the surrounding space. The concert began at 7:45 o'clock, and, owing to the numerous recalls, lasted considerably longer than the allotted time. After two selections on the organ by Charles Morris, the ladies and gentlemen of the different clubs filed in and were, upon their entrance, shown that they were in the presence of a friendly audience by the hearty greeting extended to them. The participating clubs were represented as follows: The Hamilton and Manheim, with 40 instrumentalists; the Mount Vernon Institute, with 16; the University of Pennsylvania, 18; the Oak Lane, 15; the Pennsylvania Railroad Y. M. C. A. 23; E. K. Peale, 12; the Central Branch Y. M. C. A., 25; the Euterpe, 27; the Narcissus, 11, and the Century Wheelmen, 25. Thus the ensemble consisted of 212 mandolin, banjo and guitar players, in which the distribution of the different instruments was so judicious as to make the en ire well balanced. The first concerted number was the 'Cupid's Realm Overture,' and was well given, although there were evidences of nervousness at the outset. This was only discernible in the first movement after which the corps followed Director Paul Eno's baton admirably. In his solo Signor Pettine displayed remarkable technique, and all of the difficult parts of De Beriot's well known First Concerto were given with a skill hardly expected when the limitations of the mandolin are taken into consideration. It is to be regretted that, owing to the acoustic defects, many in the audience could not hear. Miss Georgia Marie Pinkham sang 'So Long, So Long,' by Denza, with a finish and neatness betokening her careful and good training. The song was well suited to the scope of her rich contralto voice. After the March Comique, 'Cotton Blossoms,' Vess L. Ossman was heard in a banjo solo. Liszt's Rakoczy March,' played on the banjo is a rarity, and was given with such a verve as to captivate the listeners. In its entirety the concert was a popular and artistic success, and when as a finale a medley of national airs was concluded the audience gave vent to its enthusiasm in a vociferous manner. The accompaniments by Miss Elsie Maust, Charles Morris and Charles P. Banta added much to the pleasant outcome of the solo numbers."

The Philadelphia Times: — "Exposition's Musical Fete. Evening of Enjoyment. Celebrated artists and concerted work of the highest order made the Banjo, Mandolin and Guitar Festival at the Exposition last night a marked success. The manner in which the clubs rendered the most difficult and brilliant selections reflected great credit upon the conductor Paul Eno, the well-known composer and teacher. Among the soloists were Miss Georgia Marie Pinkham, contralto, of Philadelphia; Signor Pettine, mandolinist, of Providence, R. I.; Vess L. Ossman, banjoist, of New York, and Charles Morris, of Philadelphia. At the opening of the concert even standing room was at a premium in the big Auditorium, and that the audience thoroughly appreciated the excellence of the musical treat prepared for it was evidenced by the insistent applause which greeted every number."

The Philadelphia Inquirer:—"Rare musical treat. National Export show resounded with melody by professionals and amateurs. It was a musical day at the Exposition yesterday, and the programs provided for the entertainment of visitors drew a crowd of goodly size out to the grounds. The Banda Rossa gave two concerts, and in the evening the long talked of Banjo, Mandolin and Guitar Festival was given."

The North American:—Great Banjo, Mandolin and Guitar Festival last night. The Festival last night under the direction of Paul Eno, proved a most attractive musical event. The ensemble playing of the clubs was remarkably fine and indicated careful rehearsal. Vess L. Ossman was enthusiastically received, and his performance on the banjo merited the continuous applause that followed his every selection. Miss Georgia Marie Pinkham rendered two solos in a manner that proved she is a contralto of great power and expression. The mandolin solos by Signor Pettine were received with favor by the large audience present."

The Grand Pianos used at both Concerts were the celebrated Blasius, and were kindly lent for the occasions by that notably enterprising firm and makers of the highest class pianofortes.

The Exposition authorities left nothing undone that would contribute to the success of the festivals.

The one and only cause for regret was the absence of Mr. Fiset as the leading guitarist of America. A few days before the second concert he wrote as follows: "Although I feel sorry I am not to appear at the Exposition it is undoubtedly for the best under the circumstances, for in such an immense Auditorium the guitar would not be very well heard, except the acoustics were practically perfect." Mr. Fiset is seriously thinking of going into concert work next year and will most likely make his headquarters here in the east.

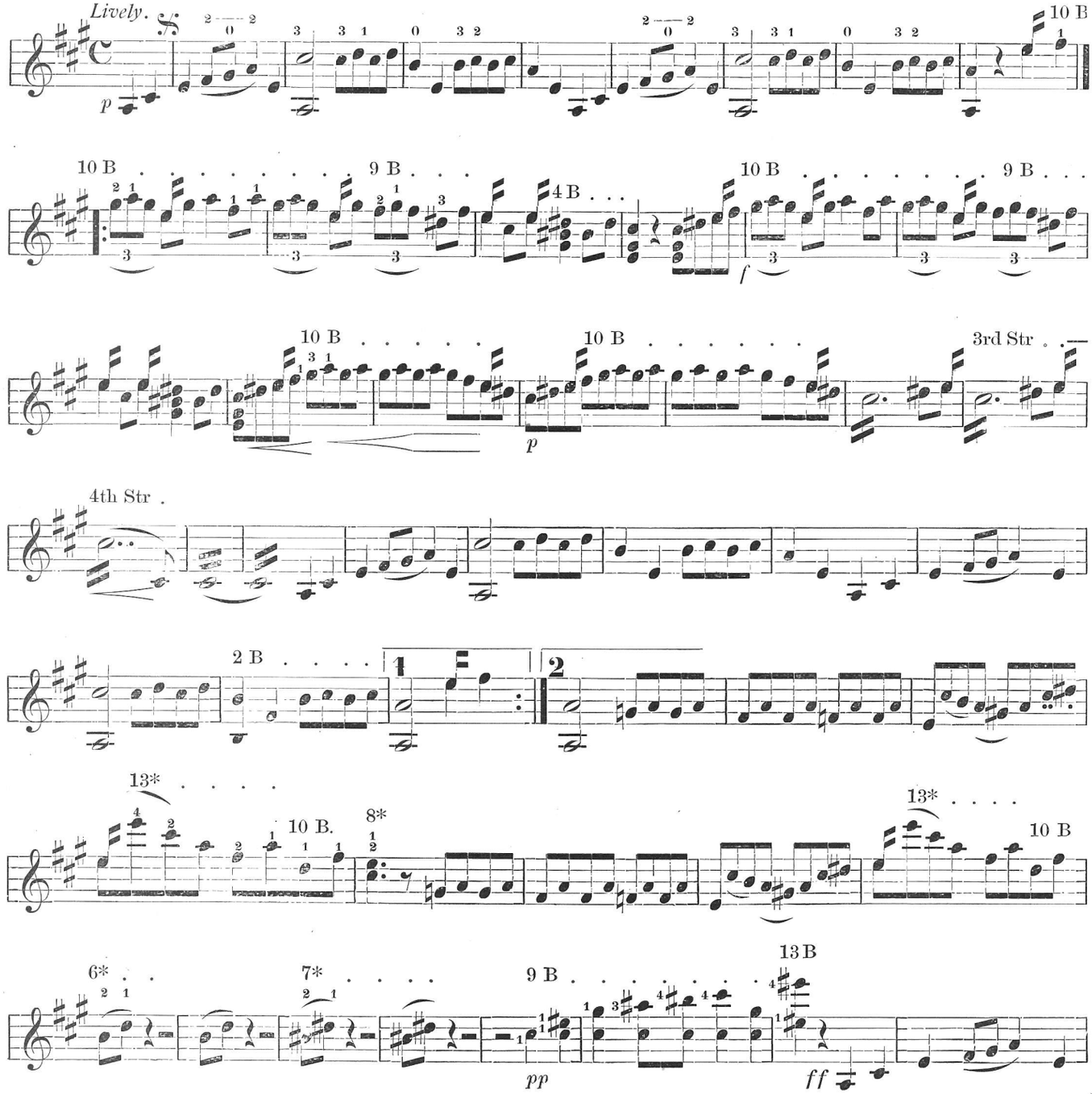
The Stanford Social Club gave a very nice entertainment and dance in Union Square Hall on Dec. 20th. The programme consisted of fancy dances, ragtime specialties and a one-act sketch. The Orpheus String Club (mandolins, violins and guitars), consisting of the following members: Rudolph Ruef, Leon Lauray, Wm. Cassella, Richard Behan, Julian Lauray, Eugene Lickel, George Ruef, Alfred Parni and Joseph Baldocchi, gave several selections and received great applause. Prof. Graeber with several members of his club also assisted.

Watch for A. A. Farland.

GAVOTTE, No. 2.

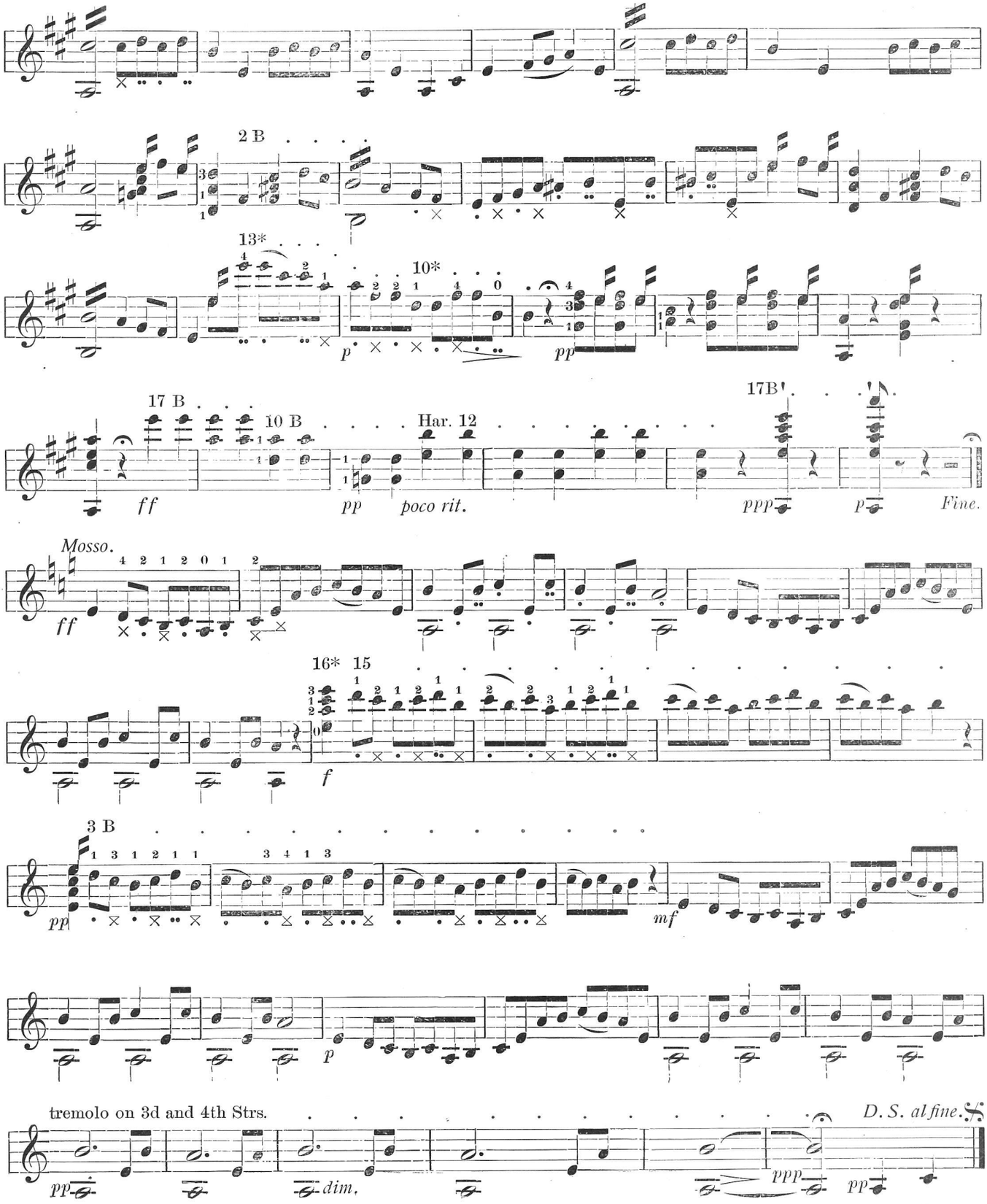
Complete for Two Banjos at our office, price 60c.

POPPER, Op. 23. Arr. for Banjo by A. A. FARLAND.



Copyright, 1896, by A. A. Farland.

This splendid Gavotte is published complete for Two Banjos at 60 cts per copy. Undoubtedly the best arranged Banjo Duett ever published. The Second Banjo Part is nearly if not quite as interesting as the Solo Part.


2 B
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tremolo on 3d and 4th Strs.
D. S. al fine.
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dim.
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The Best Mandolin on Earth for $20.00

? Are you an UP-TO-DATE player of the Mandolin, or are you wedded to the past? Are you satisfied with an ornamental "Summer Squash," or would you like to have ? ○ ○ ○ ○ ○ a REAL INSTRUMENT? ○ ○ ○ ○ ○

I AM THE INVENTOR OF THE "GUITAR SHAPED" MANDOLIN, AND AS THERE ARE so many *poor imitations* of my instruments on the market, I wish to say, in justice to myself, that they are no more like mine than *a cheap "fiddle"* is like an old Cremona. In my instruments I have followed the scientific principles of construction, as applied to all Musical Instruments, combined with Fine Old Material and First-Class Workmanship. The result is an Instrument approaching the Violin more closely in Tone than any other style of Mandolin ever made, either in this country or in Europe.

My $20.00 Mandolin has as fine a tone as my most expensive one, the only difference being in the amount of fancy work, pearl inlay, etc.

READ THE FOLLOWING "TESTIMONIALS" from some of the best known Artists and Composers in America:

MR. JAMES L. NEWHOUSE, the famous soloist with "Palmer Cox's Brownie Company," writes as follows:

ST. LOUIS, Aug. 26, 1897.

MR. S. O. ALLISON,

Dear Sir:

By its sweetness of tone and unsurpassed carrying quality, combined with ease of execution, the Guitar-Shaped Mandolin, or "Bandola", when property constructed, has shown that it is far superior to any gourd-shaped Mandolin ever produced.

I have used your "Bandola" for five years, both on and off the stage, and could not think of ever playing the old-style Mandolin again. Both amateurs and professionals have pronounced its quality of tone as simply wonderful, and supposed heretofore to be unattainable in an instrument of this kind.

Yours Very Resp'y,

JAS. L. NEWHOUSE,

With "Palmer Cox's Brownie Company."

MR. C. E. POMEROY, the talented Soloist and Composer, of Salt Lake City, says of my Mandolins:

SALT LAKE CITY, UTAH, Dec. 20, 1897.

MR. S. O. ALLISON,

Manufacturer of Guitars and Mandolins.

Dear Sir:—After the talented and sporty mandolinist, James L. Newhouse, traveling with the 'Brownies Troupe," had delighted us with his playing, it took me several months to find out where he got that beautiful, flat, guitar-shaped Mandolin, the tone of which carried to every part of our large theatre as though it were a violin. As soon as I ascertained that you had manufactured it, I lost no time in getting one like it for myself.

For concert, club and public playing, I consider that your flat model Mandolin has no rivals among the pear-shaped models, by whomsoever made. I have bought and used several of the latter model, by both Italian and American makers, always failing to be satisfied until I secured yours.

The tone of your Mandolin is very powerful and clear, with a rich, smooth and mellow quality, like the timbre of a violin.

My experiments in buying several mandolins of the old pattern have cost me a great deal; yours comes the cheapest after all, and the BEST. My others are all for sale at auction prices.

While many amateurs and diletante players may amuse themselves with sweetly tinkling gourds, a BUSINESS player who has the public to entertain, needs a powerful toned BUSINESS Mandolin, like yours.

Very truly yours,

C. E. POMEROY.

My Instruments are Strictly Hand-Made ✳ **and are Guaranteed in Every Respect**

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MAKER OF **Professional Mandolins and Harp Guitars**

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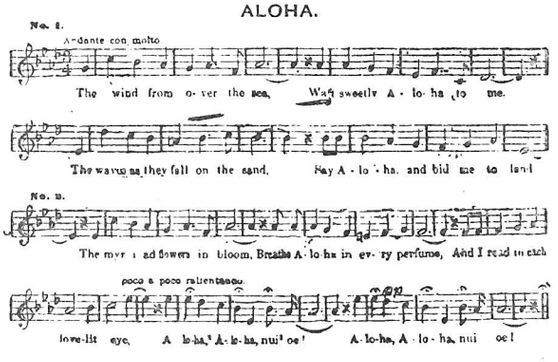
THE LATE FRANK McDONALD ON MUSIC OF HAWAII.

Frank V. McDonald, for years the cashier of the ill-fated Pacific Bank, was a peculiar com ination of gentleness and harshness, timidity and audacity. It is easy to believe, notwithstanding his course as to the Pacific and the People's Home concerns, that had he turned his attention to almost any other line of business than banking he would have l d a n honorable career, quietly and simply. An interesting light is thrown upon him by the circumstance that durirg his stay in Hawaii, notwithstanding he was then a fugitive from justice, he devoted himself passionately to a study of the music of the islanders and dropped his study only because he was led to believe that to avoid arrest he had great need to go further from San Francisco. On the voyage between Honolulu and Japan he prepared the following article for publication in the "California Illustrated Magazine." Before the manuscript could be put in type the periodical had suspended publication.

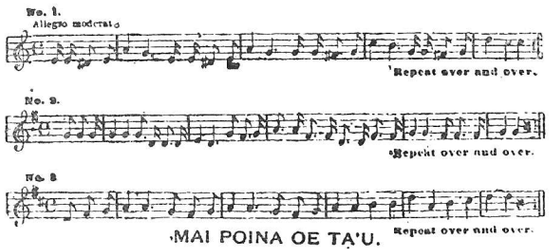
About the very early music of the Hawaiian people not much is known. The long middle period of "tabu" that flourished, degenerating into woful abuse, seems to have filled the times with superstition, fear and silent gloom, and whatever musical taste had been developed or lay latent in the hearts of the masses was gradually deadened; so that little of the ancient music has filtered down to us. When civilization came among them it found only chants and mystery and nature-songs, used chiefly by the kahunas pule (prayer priests) and the kahunaananas (sorcerers) in their various rites of worship. These did not differ materially from the lullabies, incantation-songs, nature rhapsodies, dirges, and the peculiar rythmical tattoos of other primitive peoples—such forms of music, for instance, as may be met with to-day among the North American Indians. But if one considers their traditions, the highly poetic and melodious character of their language, and the shape and variety of their older musical instruments, he cannot avoid the inference that the Hawaiians of other days were lovers of music and had considerable musical development. There are many inherited traits among the Hawaiians of our own time, too, which go to strengthen such an inference. The love of primitive peoples especially those of warm climates, for every form of music is well known. One would expect, therefore, to find the Hawaiians fond of music. But they have more than the common share of fondness. No race that I have ever studied shows such a varied and deeply abiding interest in music as do these dusky islanders. Such interest can only come as a result of growth of passion by inheritance.

As yet the individuals have only to a small extent reached the creative stage; but they show strong talent in absorbing the thoughts of others, adapting them to their own needs, and recasting them in their own forms, in many cases making practically new productions. Some of their national airs are good illustrations of this Take for example, "Mai Poina," the words and music of which I present herewith.

ALOHA.

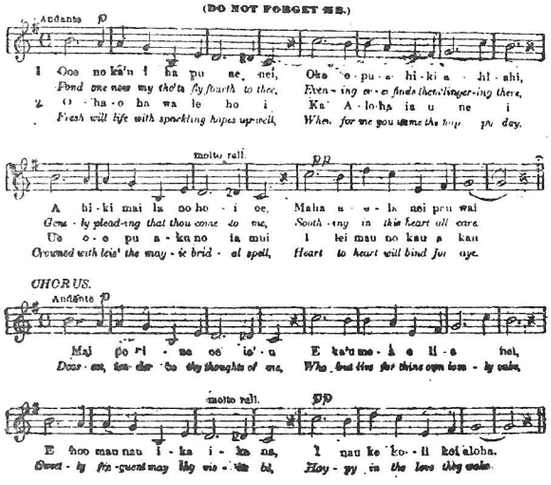


HULAS.



MAI POINA OE TA'U.

(DO NOT FORGET ME.)



The favorite form of music is simple melody—never vulgar or commonplace, but sweet and tenderly pathetic. There must be a certain dignity, purity and character throughout. They do not seek much variety, nor do they care for intricate harmony. For complex rythm and correct intonation they have a delicate ear, and their voices are, as a rule, wonderfully sweet, with a timbre peculiar to Hawaii. I have never heard sweeter singing in any country than here amongst these soft-toned Hawaiians.

Given his ohi kani mele (flute) or taropatch (guitar) and enough to eat and drink and your Hawaiian is the happiest mortal alive. And he is especially happy of a moonlight night when one of a company singing the hula songs. Of these songs Hawaii has many. The three examples I submit will sufficiently indicate the general character of these melodies.

There is in all the hulas a kind of drowsy monotony which at first interests, then wearies and at last takes hold with a weird spell. Fascinated, one listens by the hour as the music rises and falls with the surf-beats on the seashore.

Musical development is met with in various stages, according to the opportunities the natives have enjoyed. The poorer and lower classes love their hulas and their simple, tuneful songs, but gladly study anything placed within their reach; the middle classes are divided in their allegiance; and the

educated, without overlooking what is good in their home music, understand and enjoy the best the world has produced. As an instance of the assimilative qualities of the Hawaiian I give the song "Aloha." The words and music were written by Mr. Joseph D. Redding of San Francisco, and the song was sung at a banquet given by the Bohemian Club of the same city to King Kalakaua shortly before his death. "Aloha" having never been printed, was taught by officers of the warships "Charleston" and "San Francisco" to a few Hawaiian young women, who in turn taught it to others; and now it is sung throughout the islands. It is changing somewhat, however—mellowing, as it were, in the warm sunshine and balmy air of this earthly paradise; and soon it will be distinctively Hawaiian, possessing all the richness it was given by Mr. Redding, together with much of added sweetness peculiar to these dreamy isles.

It is not improbable that, as education advances, Hawaii will contribute much to the musical riches of the world and that the glories of this peerless land will be reproduced in the musical thoughts and writings of other climes.

FRANK V. MCDONALD.

Mr Chas. H. O'Connell, the leading banjoist and teacher of New Haven, Conn., rendered several catchy selections at an entertain- given in the Y. M. C. A. Hall, December 15, 1899. Following is the program: 1. Piano solo, Louis Cohn; 2. Song, "Woodland Rose," Temple Quartet; 3. Banjo solo, "Whistling Rufus," *Mills*, Chas. O'Connell; 4. Soprano Solo, "As the Dawn," *Otto Fanter*, Miss Armbruster; 5. Character recitation, Chas. E. Dickerson; 6. Song, selected, Temple Quartet; 7. Banjo solo, "Narcissus," *Nevin*, Chas. O'Connell; 8. Soprano solo, (a) "The Rosary," *Ethelbert*, (b) "Thou art so like a flower," *Chadwick*, Miss Armbruster; 9. Character recitation, Chas. E. Dickerson; 10. Song, selected, Temple Quartet.

Are you interested in the banjo? If so, hear Farland. *If not*, hear Farland anyhow.

LOS ANGELES, NOV. 11th, 1899

Mr. Chas. Graeber, San Francisco.

DEAR SIR: The concerts given November 7th at the Auditorium, Pasadena, and the 8th inst. at Blanchard Hall, Los Angeles, by the Throop Institute Mandolin and Guitar Club, with Valentine Abt as soloist, were most successful, artistically as well as financially. The audiences were delighted with the magnificent mandolin playing of Valentine Abt, and the press was united in its praise. Two receptions were given Mr. Abt and we found him to be not only a great artist but a charming young man.

My Throop Club, which is now larger and better than ever, was, as always, well received Next season we have engaged Valentine Abt for one week, at which time we will play in the principal Southern California cities. The Throop Club will now fill the many engagements it has booked in this part of the country.

Very truly,
EDW. S. WARREN.

A Fine Concert.

MANDOLIN RECITAL LAST NIGHT BY VALENTINE ABT.

A rare treat was enjoyed by the appreciative audience that assembled at the Congregational Church last night to attend the mandolin recital given by Valentine Abt, assisted by the Ideal Mandolin Orchestra and others.

Mr. Abt developed hitherto unsuspected capabilities of the instrument and showed himself a master of it. Few, if any, of those who attended had dreamed that from the mandolin could be brought out the singing tone, the delicacy of expression and the sustained effect that distinguishes that king of instruments—the violin. But Mr. Abt surprised and delighted them by his playing. His flexibility of finger and technique are marvelous. Not satisfied with melody alone, he wove into his music double, triple and even quadruple chords, producing a quartet effect that was surprising and stamped him as an artist. He was ably seconded by Mrs. C. A. Neale as accompanist, making a fitting complement to his playing. His repertoire included selections from Mendelssohn, Chopin, Wimawski, Ries and Dancla, as well as two compositions by himself that displayed at their best the capabilities of his instrument.

The Ideal Mandolin Club, in its opening selection rendered Tourpee's concert valse, "Elsinore," with precision and taste, and the Ideal Septet gave a fine rendering of the overture, "Enchantress." Senor Louis William Weer sang a fine baritone solo, "Bohemian Bachanelle" with excellent effect. Mr. Weer's voice is a new one to the Sacramento public and shows excellent method and much dramatic power, and his solo was heartily applauded. R. T. Cohn was in fine voice and gave a charming tenor solo, in his usual pleasing style. —*Sacramento Record Union*, Nov. 16, 1899.

For your own good, particularly, we direct your attention to the half-page ad. of E. Rueffer's Mandolin Albums. We have just examined these albums carefully, and were strongly impressed by their good quality in every way. There are several fine compositions that are themselves worth the price of the album—notably "Knights of Columbus March," which is as good as a Sousa march; "Down in Louisiana," darkey descriptive, introducing several fine effects; "Lilliputian Dream, Overture." Read the advertisement for full bill of fare. Mr. Rueffer has a very exhaustive catalogue which he will mail to those interested.

A class musicale given by the pupils of Mrs. W. L. Patten, a teacher of mandolin and piano, of San Diego, on November 10th, 1899, attracted quite an audience who thoroughly enjoyed it. The class numbered about twelve members and played such selections as "Tuyo Siempre Waltz," *Tocaben;* "Dance of the DuFunnies," *Waker;* "La Hamaca," *Pratt;* "The Jolly Musketeer," *Edwards;* "Sing, Smile, Slumber," *Gounod*, and rendered them all in a masterly style which reflects great credit upon their teacher, Mrs. W. L. Patten.

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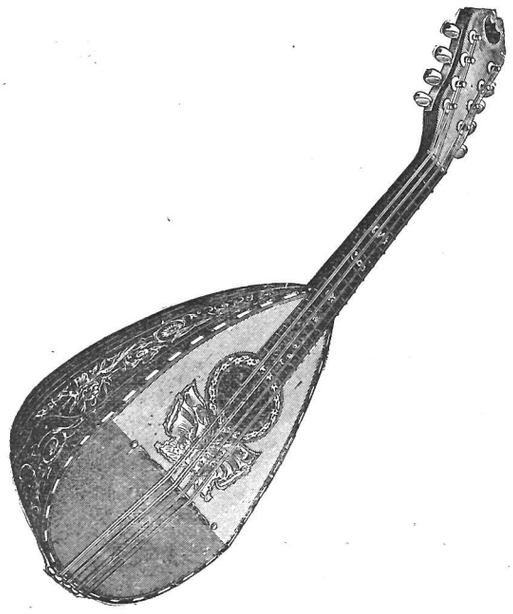

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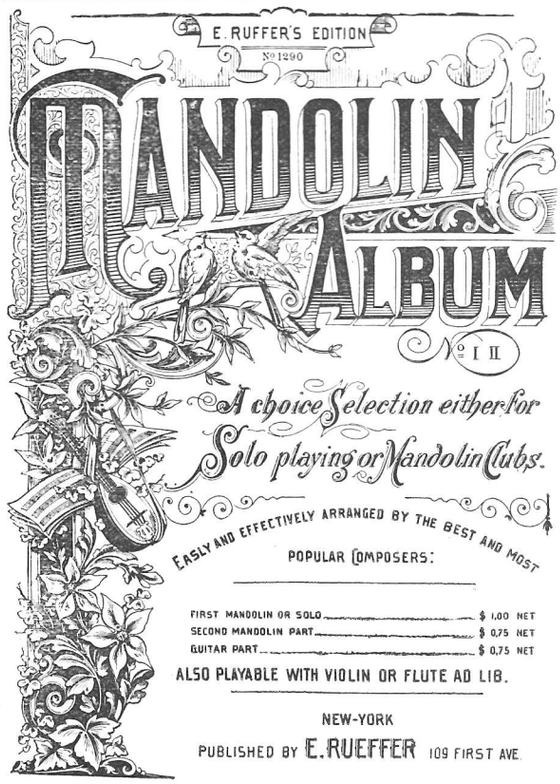

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A CHOICE SELECTION of 25 popular Marches, Waltzes, Polkas, Mazurkas, Gavottes, Overtures, etc., easily, effectively arranged and composed by the best and most popular composers.

MUSIC TEACHERS will find these pieces very valuable for use among their pupils. Although written in an easy style, they are unusually melodious and interesting. They are not specimens of "trashy" music written for this beautiful instrument, but are all first class.

1290 FIRST MANDOLIN or Solo - - - $1.00 net
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Every Part is bound in a Separate Volume.

NOTICE FOR CLUBS. All pieces marked in these Mandolin Albums are also published in single sheets, also for one or more Zithers, Flute, Piano, Cello, etc., so that they can be played together.

Mandolin Album No. 2.

This most deserving collection of 25 pieces has JUST BEEN PUBLISHED, and comprises some of the most beautiful music ever composed for the Mandolin. These numbers are all entirely NEW AND ORIGINAL. It contains: 2 Overtures, 2 Gavottes, 5 Waltzes, 1 Gipsy Dance, 1 Intermezzo, 3 new catchy Waltz Songs, 1 Song Without Words, 3 Two-Step Marches, 1 Medley Waltz Quadrille, 3 Marches, 3 "Martha" motives, 1 "Jolly Sleighing Party" (introducing Bells, Whip, Signal for Departure, etc., etc.), 1 Polka, "By the Rustic Mill" (introducing Nightingale, Rippling of the Water, etc.)

SPECIAL OFFER **Cut this ad. out and send it with $1.00 and 10 cents to cover postage, and you will receive either Album No. 1 or No. 2, consisting of Mandolin 1, Mandolin 2 and Guitar** (3 Books) **Parts.** Mention which Album you wish, 1 or 2.

REMEMBER, THIS OFFER GOOD ONLY FOR 30 DAYS.

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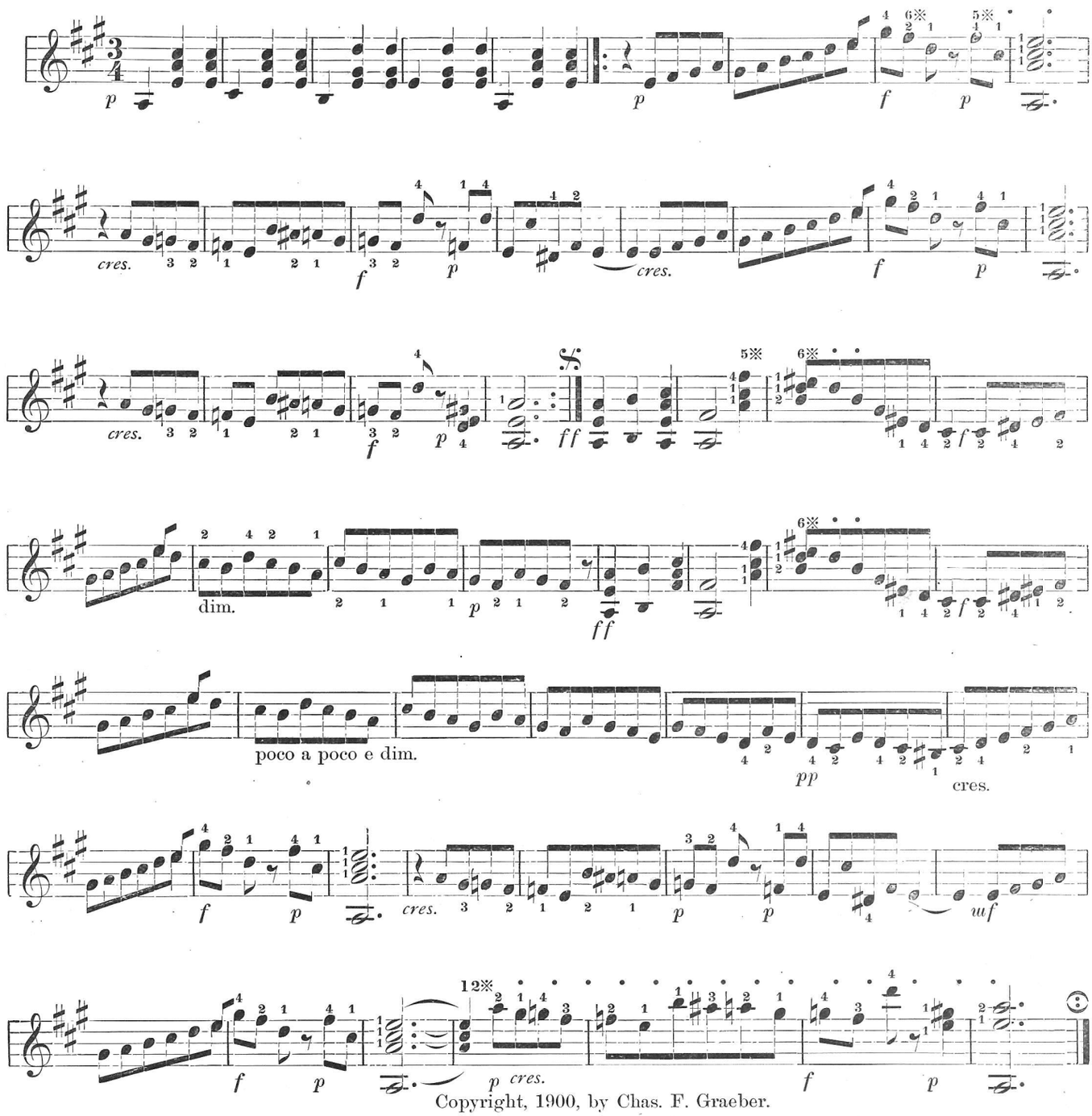
SECOND WALTZ.

By B. GODDARD, Op. 56.

Arr. for Banjo by E. J. APPLEBY.

(♩=69)

Tune to B flat to play with Piano Part as published.



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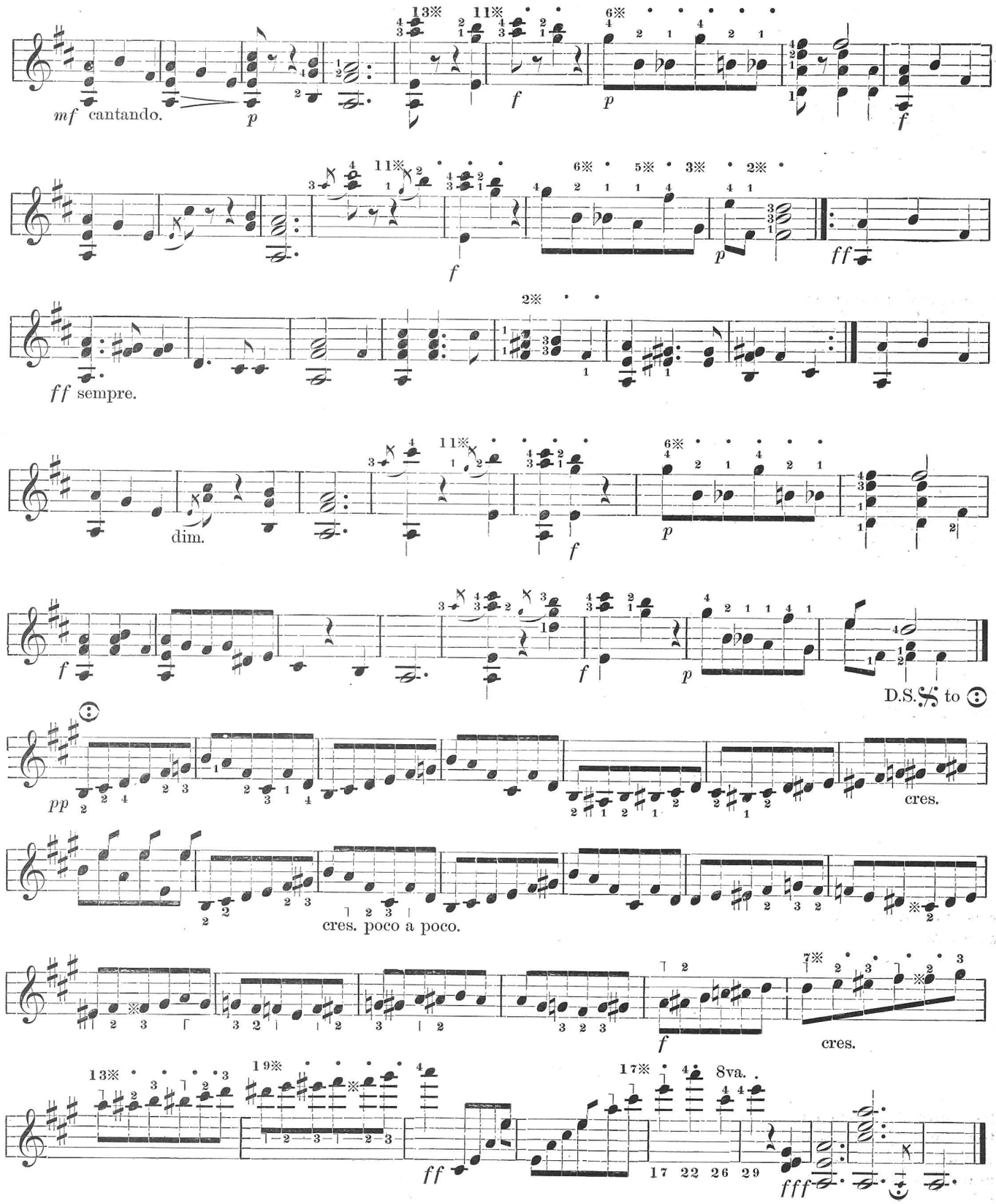
mf cantando.
p
f
p
f
f
p
ff
ff sempre.
dim.
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f
f
p
D.S. 𝄋 to 𝄇
pp
cres.
cres. poco a poco.
f
cres.
ff
8va.
17 22 26 29
fff

Bay City Oil Company.

From San Francisco *Evening Post*, December 23d, 1899.

Nineteen hundred acres of land in the midst of a productive oil region is a pretty good holding for a single company. When to this fact is coupled another fact, that this land is actually owned, through purchase, by the company, its shares must have an intrinsic value that will make them desirable to the investor in this class of securities.

The Bay City Oil Company was recently incorporated in this city by some of the leading fire insurance men, and it promises to be one of the solid oil companies of the coast. Its prospectus clearly indicates the conservative policy of its promoters and gives to its shareholders a guaranty that the development work will be honestly and vigorously prosecuted for the equal benefit of all. The possibilities of finding oil on the company's lands are extremely good—are so pronounced by competent experts who have examined the property.

This company owns 1,920 acres of land in Kern county, near McKittrick, where a big oil strike was recently made. Boring will be commenced on this land the first of the year, and pushed vigorously until oil is found. The Bay City Oil Company is capitalized at $500,000, with 100,000 shares, at a par value of $5 per share. The treasury stock is 49,000 shares, which will be sold for development purposes, the present price—subject to advance without notice—is but $1 per share which may be paid in installments of 20 per cent. The 51,000 shares of stock paid for the purchase of the land is held in escrow until sufficient of the treasury stock has been sold for development purposes. This means much for the smaller shareholders. The office of the company is room 321 Safe Deposit building, San Francisco.

The report went around that Prof. Dudly Mansfield had become a benidict, by getting married the other day. We take this opportunity of contradicting the rumor as a mistake for we had a call from Prof. Mansfield himself and he said he did *not* have any idea of becoming a married man just yet. Prof. Mansfield changed his residence to 89 Ninth street. That fact may have led some one to start the rumor, which was immediately taken for granted as a fact.

Music Class at Pineville.

Bankson C. Wall, of Pineville, has formed a music class consisting of young people about Pineville, Lahaska, Buckingham, Mozart and other places. Those members who have already joined are Misses Claxton and Quinn, Louis Claxton, Arthur D. Fell, Mr. Ely, Mr. Wall and a few others. Several more will join soon. The instruments represented are all stringed instruments —guitar, mandolin banjo and violin. Banks himself plays upon a $75 guitar, one which he brought home from California with him, where he was a member of a club. The music which comes from this guitar is of that quality to thrill the heart of all music lovers. All of the class are accomplished musicians upon their respective instruments, and after a few rehearsals together should be able to play for an audience of any kind.

Among the new publications of repute we take pleasure in mentioning the Aurea Guitar Folio, published by E. A. Meyer & Co., of Philadelphia. For price and description see "ad" on another page. If readers of the REVEILLE will take our word for its value, they will secure a copy immediately, and when you do so kindly mention the REVEILLE.

Dont you think the REVEILLE is becoming a great journal? If not, send ten cents for one of the first numbers and compare the two.

At the initial entertainment given by the Church of the Advent, on Wednesday evening, Nov. 8th, 1899, Ch.s. F. Graeber's Mandolin Club rendered several choice selections for which they were roundly applauded.

About the most artistically arranged Mandolin Album we have ever seen is published by E. Rueffer of New York. Mandolinists order it at once, and when you do, please mention THE REVEILLE. See advertisement on another page.

Samuel Siegel the great mandolinist who is at present astonishing English audiences with his marvelous playing intends upon returning to the United States to open a studio in New York for the instruction of teachers. Mr. Siegel will also make a tour of the United States, including California. We hope some enterprising local teacher will grasp this opportunity. Don't let one man do it all as has hertofore been the case.

Fiddle Swindle in Vienna.

A new form—or is it a revival?—of the "old fiddle" swindle is reported from Vienna. Some days ago a young fellow carrying a fiddle under his arm entered a ham and beef shop. Having made his purchase he discovered he had not enough money to pay for it, so he begged the tradesman to take his fiddle, which he was going to have repaired, as security while he went home and fetched the balance. He had scarcely left the shop when a well-dressed gentlemen stepped in to make a purchase and cast his eye on the violin. After a few minutes' inspection he exclaimed, "This is a fine instrument by one of the old masters; I'll give you 150 florins for it." The shopkeeper explained that he could not sell it without consulting the owner, and so the connoisseur went off leaving five florins to secure the refusal of the treasure. Presently the original customer came back and, being informed of the offer agreed to a deal, provided he had 80 florins down. The sum was at once paid by the innocent middleman. Needless to say, he has never seen the virtuoso again, and the value of the fiddle turns out to be 5 shillings.—*London Chronicle.*

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1	Silver Ring Ploka	50 cents
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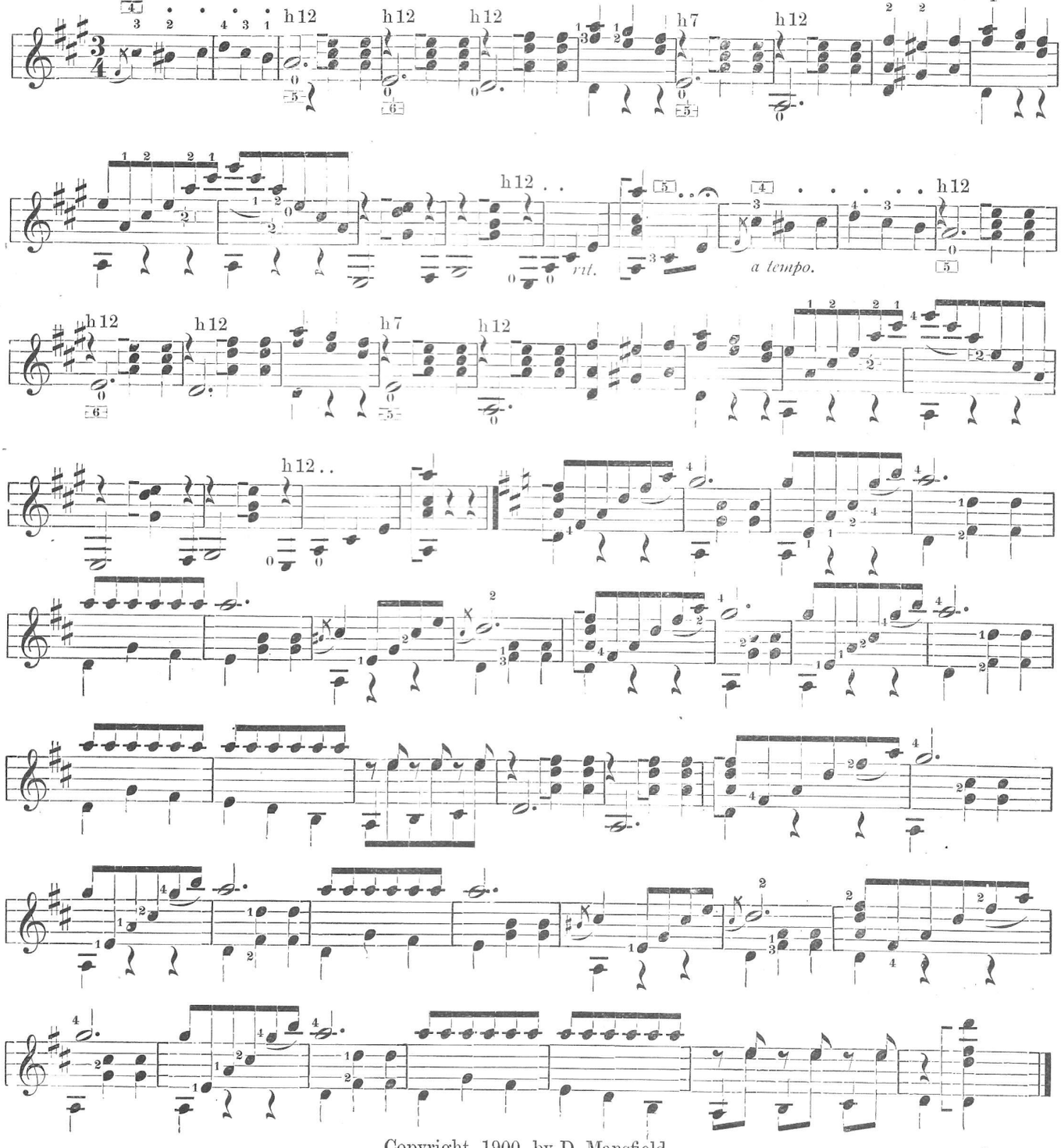

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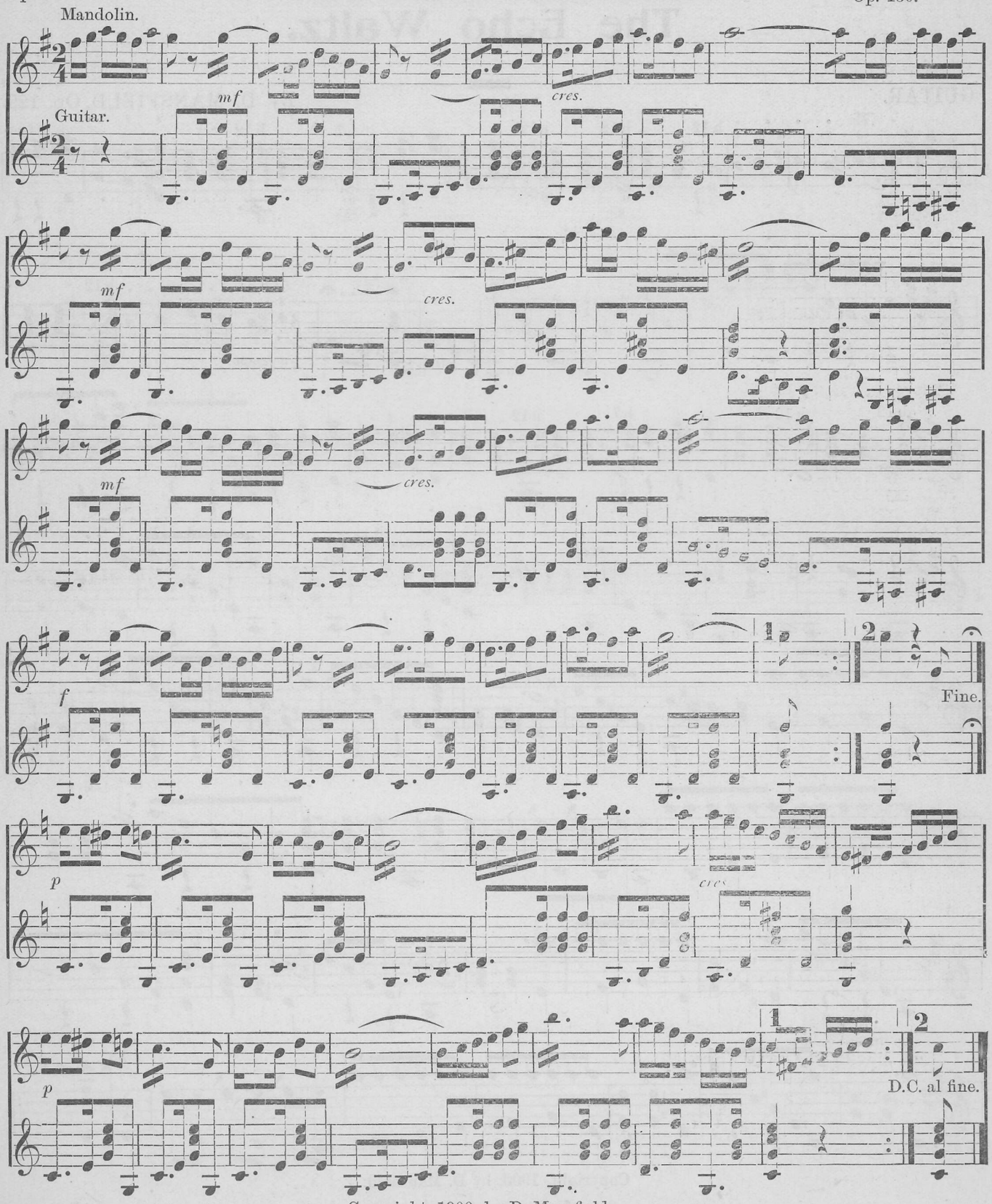
The La Fontineta.

Spanish.

By D. MANSFIELD,
Op. 130.



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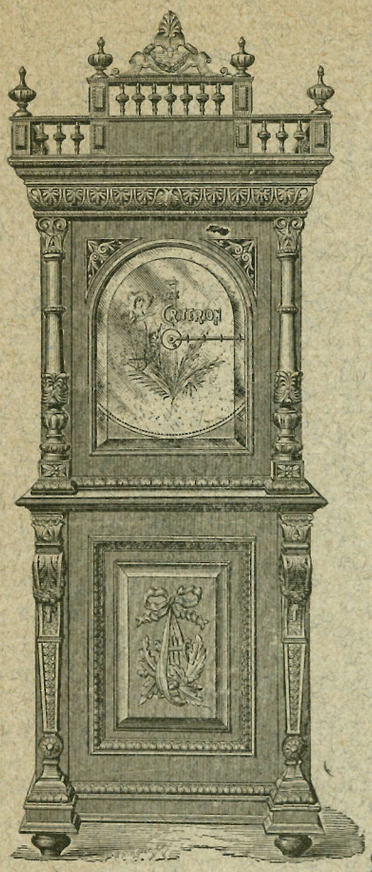

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Contains the rudiments of music; scales in all keys; scales in thirds, sixths and octaves; exercises in time, reading, tremolo and stroke playing; 24 chord exercises; 24 exercises in broken chords in the positions illustrating different movements in right hand fingering; a table of harmonics and instructions in right hand harmonics, and over 50 pieces of fine banjo music, many of which are from two to four pages in length and suitable for concert use. The whole systematically and progressively arranged in all major and minor keys and correctly fingered, the right hand fingering being indicated, as well as the left. This work teaches the author's method of fingering, is universally recognized as the standard authority on banjo technic and is used by the best teachers everywhere. Price, paper, $1 00; board, $1.50; cloth, $2.

The following Compositions and Arrangements by A. A. Farland are published in sheet form:

Banjo Solos with Piano Accompaniment. Gypsy Rondo, $1.00. Variations on My Old Kentucky Home, $1.00. Schubert's Serenade, 75c. Wieniawski's 2d Mazurka, 60c. Hauser's Wiegenlied (Cradle Song), 50c. Paderewski's Minuet a l'Antique, $1.00.

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Banjo, Mandolin and Guitar Club. The Dandy Fifth Quickstep, six parts, $1.00. Banjo or Mandolin Solo, 30c. Banjeaurine and Banjo, 40c. Mandolin and Guitar, 40c. Piano Accompaniment, 25c.

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Imparts a quality of tone to the Banjo similar to and equally as rich and beautiful as that of the harp. Enables the performer to change the tone from banjo to harp and *vice versa* at pleasure, while playing. Operated as easily as the pedals of a piano and will fit any banjo.

NOTE.—The IMPROVED attachment works perfectly and cannot get out of order. It can be put on in a few minutes by any one, as there is no delicate adjusting to do. The strings, pegs and hooks of the old style, which were somewhat troublesome, having been done away with. The parts subject to wear can be renewed with less trouble than a banjo string, will require renewing only a few times per year, and can be purchased anywhere for a penny or two.

IMPORTANT.—If about to purchase a banjo insist upon the instrument you have in view being furnished with the Improved Harp Attachment before you buy. Any manufacturer or dealer will furnish it free of extra charge rather than lose a sale. This attachment positively adds more to the *musical* value of the banjo than any other improvement ever made.

Mailed to any address, together with full instructions for attaching and operating it, on receipt of price, $2.00.

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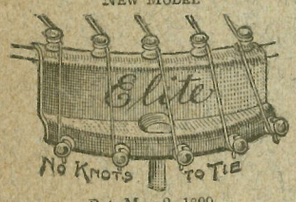

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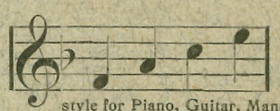

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